PHOTOSHOP® FiX

$10 US | $13.75 CDN OCTOBER 2004

NO FEAR
TRICKS ARE GOOD

OPEN A
PERSONAL ACCOUNT

ESSENTIALS:
APPLY YOURSELF

TOOLS:
UNCOVER YOUR PAST

TECHNIQUES:
HIKE THROUGH A HIGH PASS

STUDIO:
JAN KABILI BALANCES SIZE AND QUALITY

EXPERT TIPS:
SWEET TEXTUAL TREATS

DEVIATE FROM THE NORM

André Sanchez (Paris) needed to create a Halloween scene for a Dr. Martens ad. Starting with a photo of a model on a couch, he added a lamp, spiderweb, and pumpkin—then got to work. Using custom brushes from a scanned paint stain and a checkerboard, he applied color and texture. Producing the dreamlike atmosphere was left up to the magic of blending modes.

❶ Sanchez replaced the head of a model with a pumpkin selected from a photo, scaled it with Free Transform (Command/Ctrl-T), and used the pen tool to add yellow facial features. He duplicated the pumpkin layer and erased the features, then muted the pumpkin with a combination of the blur tool (R) and the burn tool (O). The crisp features of the original pumpkin layer beneath peeked through the erased pixels of the duplicate.

❷ To create the background, Sanchez decided the best way to produce a surreal atmosphere was to fill several layers set to a variety of blending modes. Forming a base, he filled a layer with white. Then he added another layer filled with dark brown and set the blending mode to Pin Light. Next, he added a scanned sheet of transparent glasslike paper he had scratched, set the layer's blending mode to Overlay, then varied the tones with Levels. Above this, he surrounded the focal point of the image using a layer filled with a white-to-blue radial gradient and set the blending mode to Linear Burn. Finally, he added a new layer, set the blending mode to Overlay, and painted with white, which appeared yellowish due to the brown and white below it.

❸ Sanchez made a pattern (Edit > Define Pattern) from a checkerboard photo for the floor. After selecting the pattern stamp tool (stored with the clone stamp tool), he selected the pattern from the Options bar and randomly painted on a layer so the repetition of the pattern would be broken. He lassoed areas and used Free Transform to alter angle and size for an unusual overall perspective, then enhanced grainy aspects of the checkerboard by duplicating the layer and setting the blending mode to Multiply.

❹ For texture, Sanchez placed a spiderweb photo on a layer. He duplicated the layer several times, then erased areas to lessen the intensity of the layering. He switched a few web layers to Overlay for a glow against the background. He added depth to the Overlay layers by painting over them with a custom brush created from a scanned paint stain (Edit > Define Brush). Clicking the Lock transparent pixels icon in the Layers palette, he painted within the webs' intricate lines. "Sources for my brushes can range from a rotten wall to old manuscripts to body parts," Sanchez explains. "They are easy to create and when painted over elements set to Overlay, they add relief and volume."

❺ For lamplight, Sanchez added a layer, painted with a soft, low-Opacity white brush, and set the blending mode to Overlay. For a final atmospheric effect, he went through the Layers palette and selectively duplicated layers of elements like the couch and lamp and applied a Gaussian Blur. To control the blur, he added a mask and painted with a black low-Opacity brush to reveal part of the unblurred layer beneath.

André Sanchez
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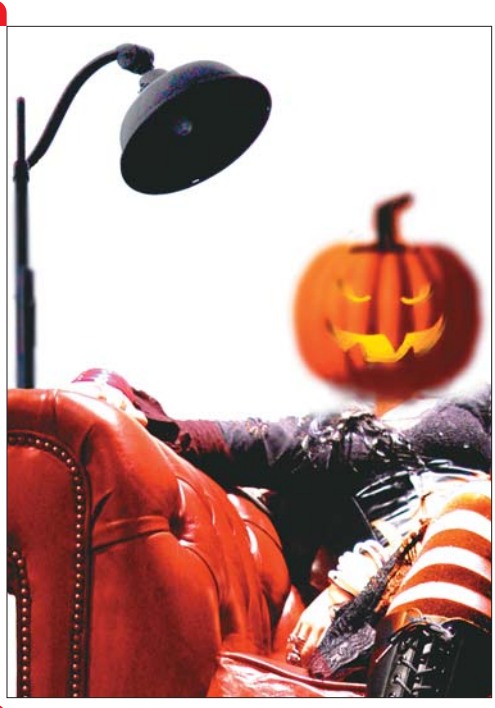
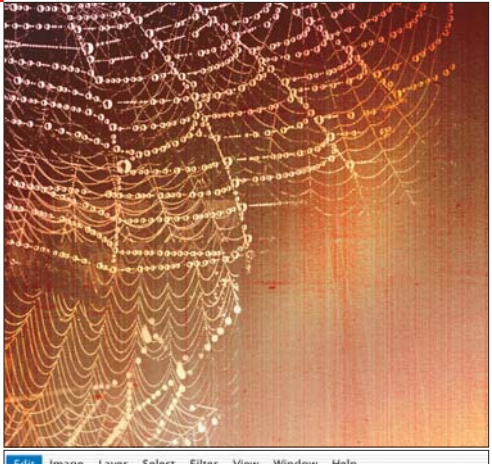
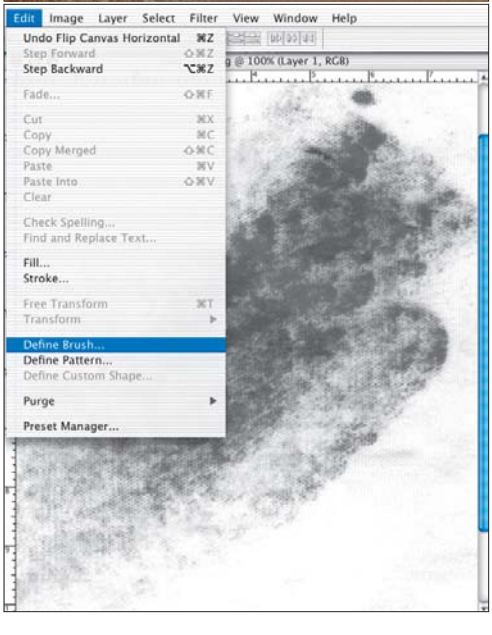
www.sanchezandre.com

❶



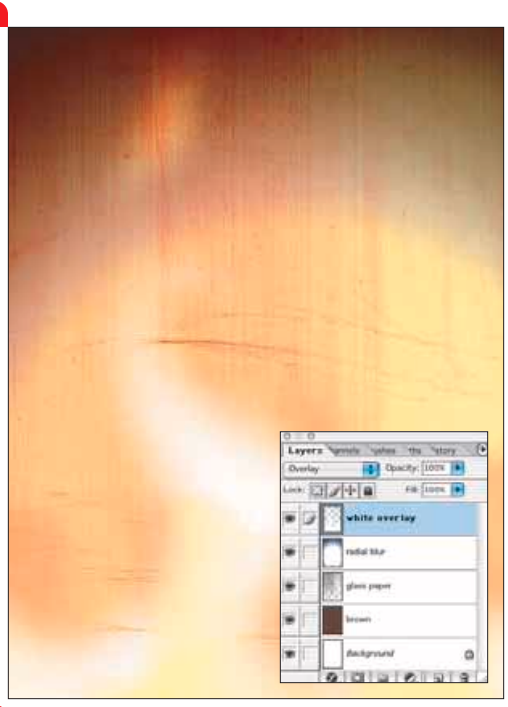
❹



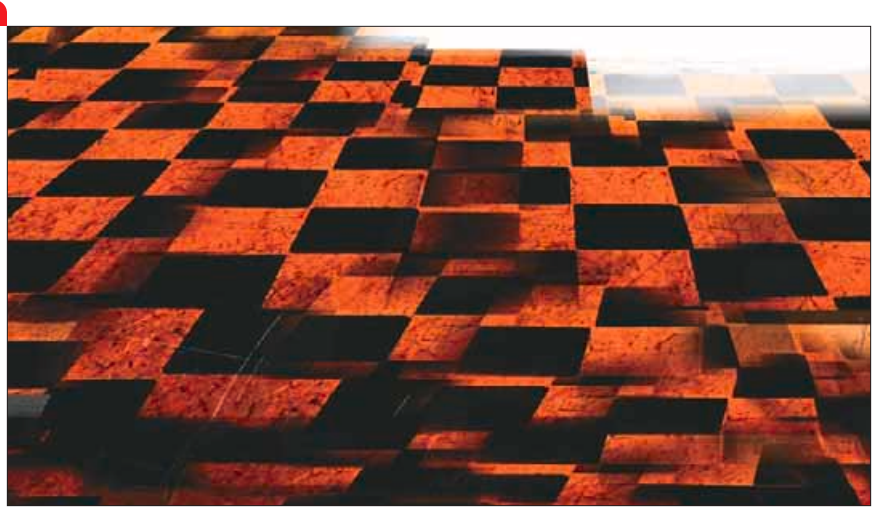


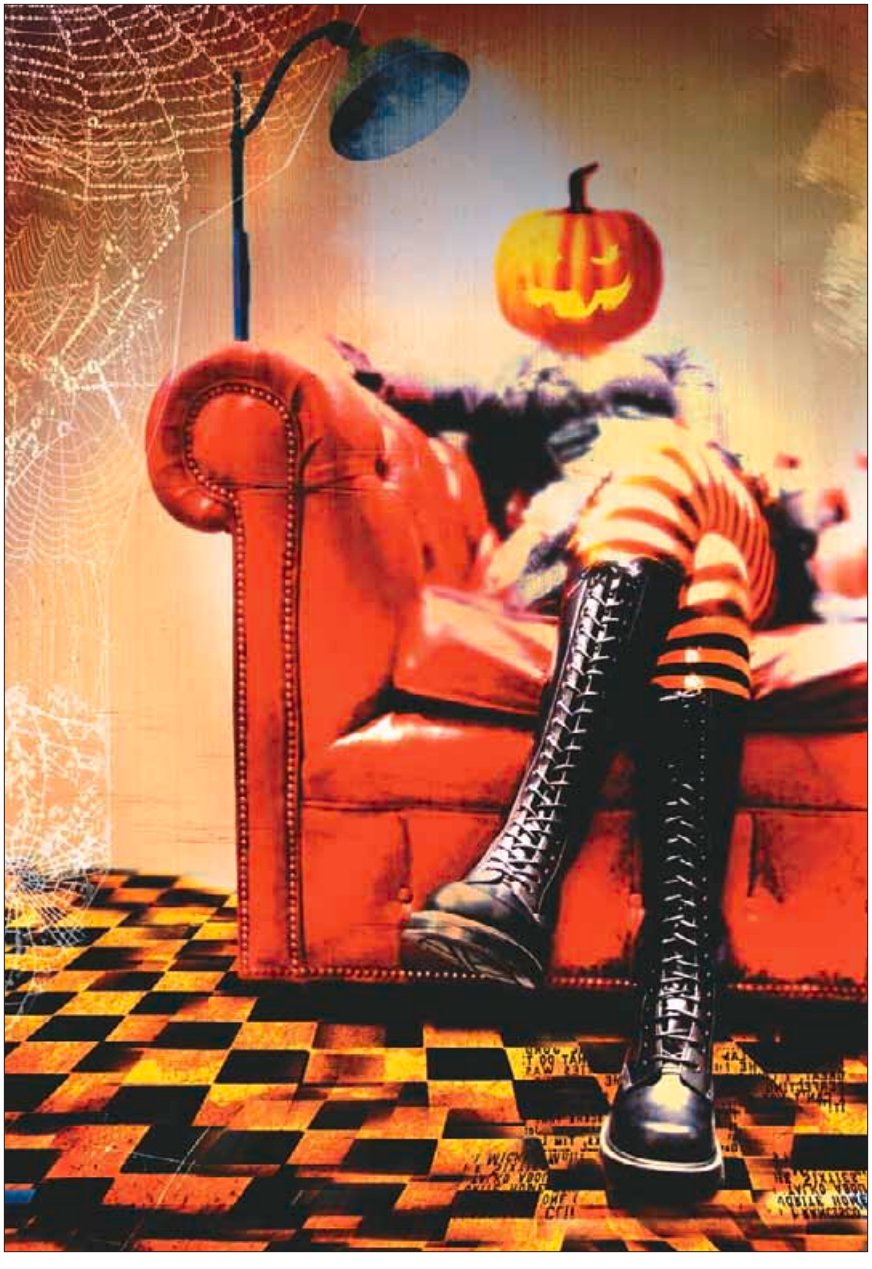
FOR USERS OF PHOTOSHOP 6 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

2


Layers
Overlay
Opacity: 100%
Lock:
Fill: 100%
white overlay
radial blur
glass paper
brown
Background

3

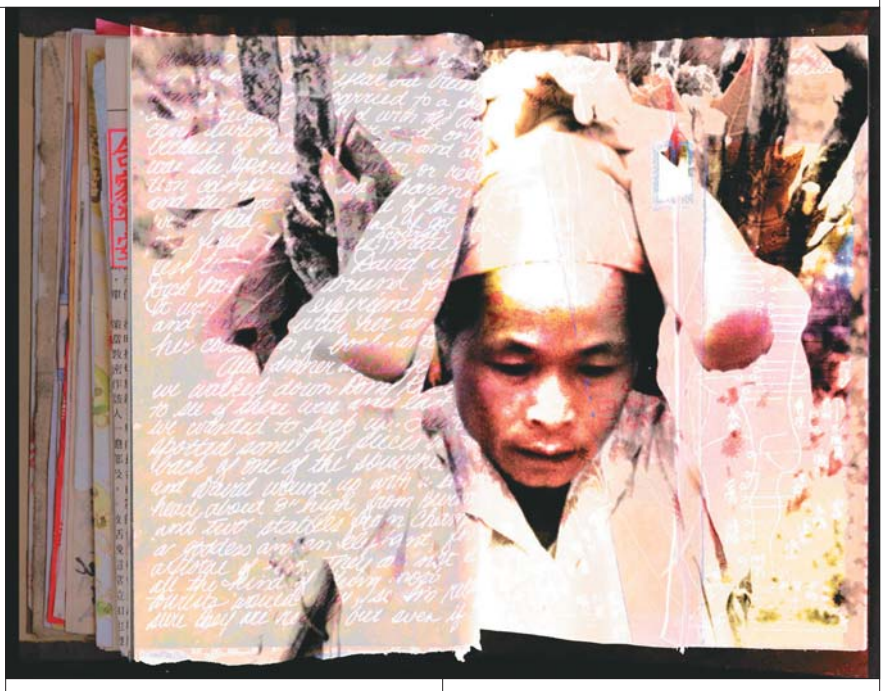




5

WITNESS, INTERPRET, SHARE

After returning from Vietnam with a journal and more than 30 rolls of film, Dorothy Simpson Krause (Boston) scanned journal pages and digitally combined them with her photos to create a visually rich travelogue. Krause says this image, "Burdens of Body and Soul," documents the Vietnamese at their never-ending labors.



❶ Krause scanned a spread from her travel journal to a layer and placed a photo of a man carrying sticks on a layer above it. Simply setting the figure layer to Multiply or Screen mode would blend it with the journal layer, but the color and contrast would look muddy or faded and require selective adjustments, so Krause chose to affect the contrast of the figure first. She duplicated the figure layer and desaturated it (Shift-Command/Ctrl-U), then turned off the visibility of the original figure layer temporarily.

❷ Choosing Image > Adjustments > Curves, she significantly increased the contrast of the desaturated duplicate. "Had I used Curves before desaturating, the tones would look weird and ugly," Krause says. "This method creates more powerful lights and darks without unwelcome color shifts." She made a duplicate and set its blending mode to Overlay.

❸ To push contrast further and blend the figure with the journal, Krause set the initial high-contrast layer's blending mode to Screen at 58% Opacity.

❹ Krause wanted to use the writing in the journal as a design element, so she duplicated the journal layer and desaturated it. She then used Invert (Command/Ctrl-I) to switch the black writing to white and set the blending mode to Multiply at 66% Opacity. By positioning the layer between the two high-contrast layers, she intensified the white journal text.

❺ With the contrast of the two images set to her satisfaction, Krause wanted to shift the color of the original figure layer using the color of the journal pages. She turned back on the layer's visibility, moved it to the top of the Layers palette, and set the blending mode to Saturation for a rosy glow.

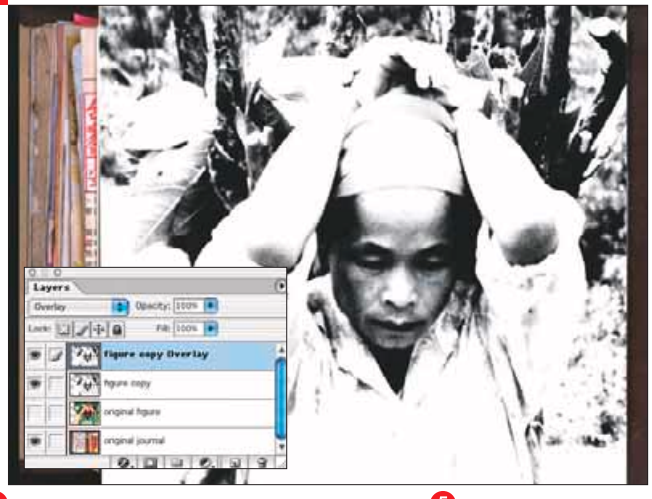
❻ Having used Multiply on the journal, Krause had darkened underlying page edges, so she duplicated the original journal layer, set the blending mode to Screen at 56% Opacity, and positioned the layer at the top of the Layers palette.

Krause's *Vietnam Journal* has been printed on handmade paper from Vietnam, Thailand, Nepal, and India. It's also become a series of prints and has recently been acquired by the Boston Museum of Fine Art. To see the entire *Vietnam Journal*, visit www.dotkrause.com/art/vietnam/vietnam.htm. Krause is a coauthor of *Digital Art Studio: Techniques For Combining Inkjet Printing with Traditional Art Materials*. For more information, visit www.digitalatelier.com.

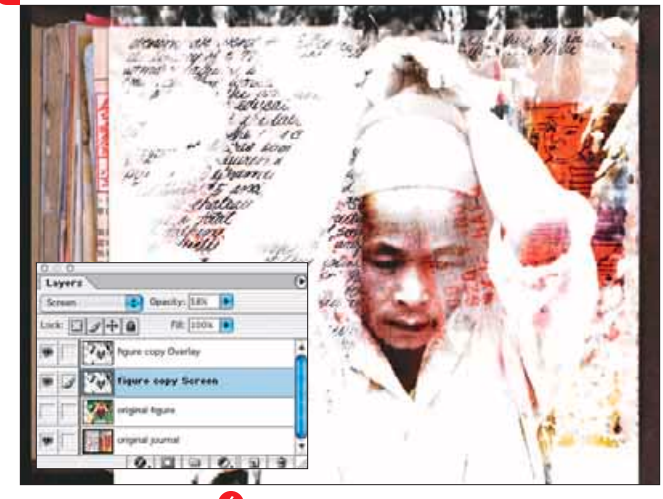
FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

1

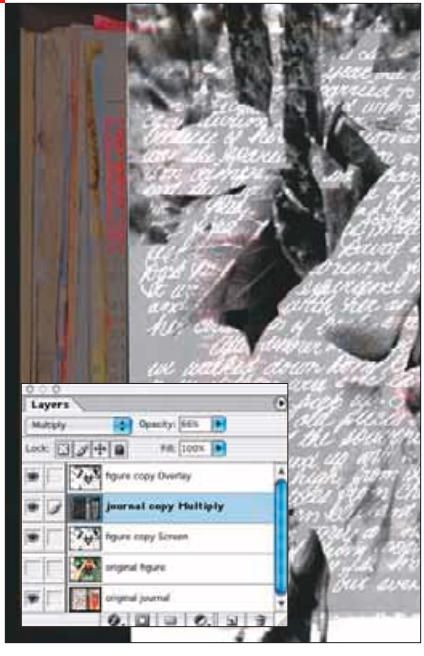
2


Layers
Overlay
Opacity: 100%
Fill: 100%
figure copy Overlay
figure copy
original figure
original journal

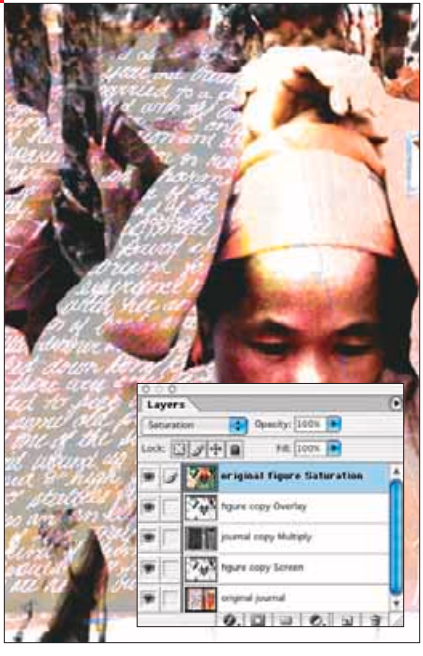
3


Layers
Screen
Opacity: 58%
Fill: 100%
figure copy Overlay
figure copy Screen
original figure
original journal

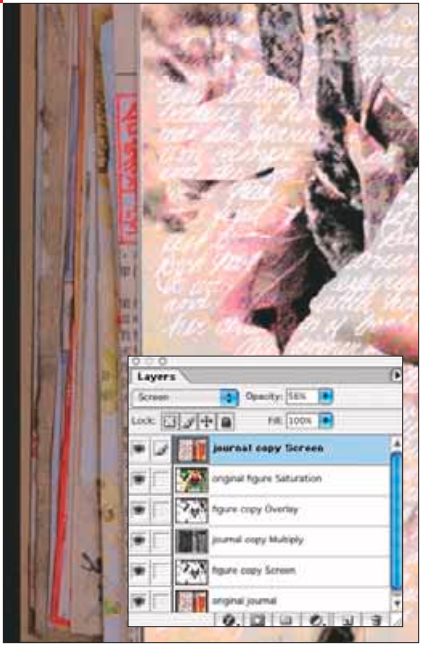
4


Layers
Multiply
Opacity: 66%
Fill: 100%
figure copy Overlay
journal copy Multiply
figure copy Screen
original figure
original journal

5


Layers
Saturation
Opacity: 100%
Fill: 100%
original figure Saturation
figure copy Overlay
journal copy Multiply
figure copy Screen
original journal

6


Layers
Screen
Opacity: 58%
Fill: 100%
journal copy Screen
original figure Saturation
figure copy Overlay
journal copy Multiply
figure copy Screen
original journal

BY RICH HARRIS

TAKE ANOTHER LOOK AT APPLY IMAGE

Apply Image is a feature that even most power users are unfamiliar with. It's typically used for quick compositing, but it also provides the capability to blend a color channel into an image.

DOWNLOAD "COLORGIRL.JPG" FROM WWW.PHOTOSHOPFIX.COM, OCTOBER 2004 ISSUE.

❶ Duplicate the background layer of "COLORGIRL.JPG" so you'll have an untouched original to compare to later. It's better to color correct in your final output color mode, so set the Mode here to CMYK Color. Since we'll be aiming for an image with less magenta than the original, make sure the Info palette is open so you can check CMYK values as you progress.

❷ With the duplicate layer selected, choose Image > Apply Image. First determine what you want applied.

» **Source:** Since you're using the same image as the source and target, you should only see "COLORGIRL.JPG" in the pull-down menu. If you had other images of the same dimensions open, their file names would be included in the list.

» **Layer:** From the Layer pull-down menu, specify the source layer to be applied. Here, it doesn't matter since we're working with duplicate layers.

» **Channel:** Determine if you want to use the composite channel or a specific channel from your source image. To lessen the reddish hue of this model's skin, select the Magenta channel, then check Invert to pull the magenta out of the image. Experiment with the channels for your images. For instance, if the model had a bluish tone (a fairly common occurrence), it would be better to use the Cyan channel.

❸ Now choose where and how you want the source applied.

» **Target:** By selecting the duplicate layer before choosing Apply Image, you've set the target (final image).

» **Blending:** Choose how you want the source blended into your target from the pull-down menu. Notice the Add and Subtract blending modes not typically included in a blending mode list. In a channel, black's value is 0; white's value is 255. Choose Add to combine the brightness values of the background and duplicate layers, resulting in a higher brightness number and a lighter image overall. (Subtract would take away pixel values from the two layers for a lower brightness value and a darker image.)

» **Scale:** This controls the overall lightness and darkness of the final image. You can choose a number between 1 and 2; 1 leaves the image as is and 2 darkens the image approximately 30%. Just leave Scale set to 1 for this image.

» **Offset:** Offset is for lightening or darkening the target image only. You can darken the target with negative values as low as -255 or lighten with positive values up to 255. In this case, you want to lighten the target a bit to open up the face, so set Offset to 50.

» **Opacity:** Determine how transparent the source should appear; I used 60%. (Preserve Transparency applies only to opaque areas of a layer's transparency.)

» **Mask:** Check Mask to mask the applied image effect using the brightness values of the original image. Lighter values will have less of the applied image; darker values will have more. Set Channel to Gray to avoid any color shift, and click OK. Remember an Apply Image mask is a one-time uneditable mask.

APPLY IMAGE BASICS

To use the basic compositing function of Apply Image, open two images of the same pixel dimensions. The feature requires the source and target images to be the same dimensions but not necessarily the same color mode. You can blend individual channels between an RGB and CMYK image, for instance, but not between their composite full-color channels. In other words, you can blend between the Red channel of one image into the Magenta channel of another, but you can't blend a full-color RGB with a CMYK file.

» Select a target image and choose Image > Apply Image. Now select the image or layer you want applied from the Source pull-down menu, then choose the settings you want in the rest of the dialog box. In my example, I opened two photos and selected the background of a hiker on a mountain and applied a canyon photo to it. I left Channel set to RGB and Blending to Normal at 100%. Easy composite!

» To combine the above compositing technique and the tutorial's blending channels technique, I added texture to an image. I opened a Grayscale winter stream photo and an RGB sand photo, selected the stream photo, and chose Apply Image. I selected the sand photo as my Source and applied its Green channel, setting Blending to Add at 30% Opacity, Scale to 1, and Offset to -30.

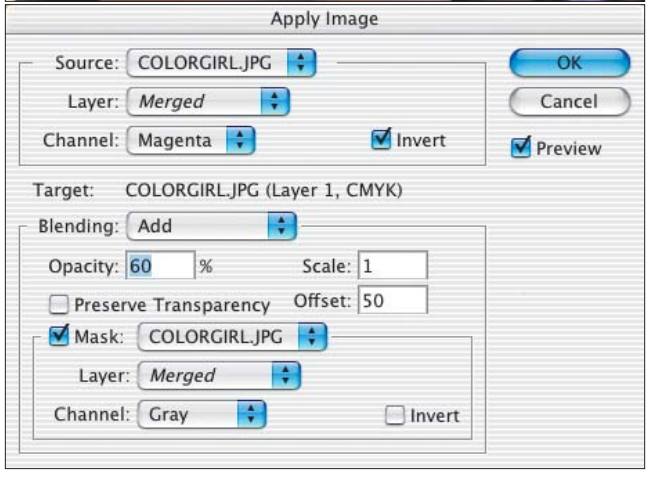
Rich Harris served as Creative Director of Wacom Technology, and has more than 20 years' experience in digital design, digital illustration, and prepress. He writes on software solutions for national publications and teaches classes in Photoshop. Contact him at harrisrich@comcast.net.

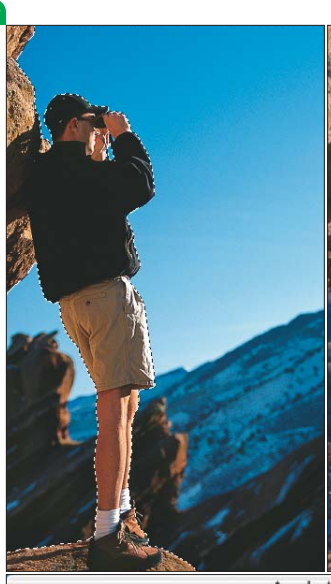
FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

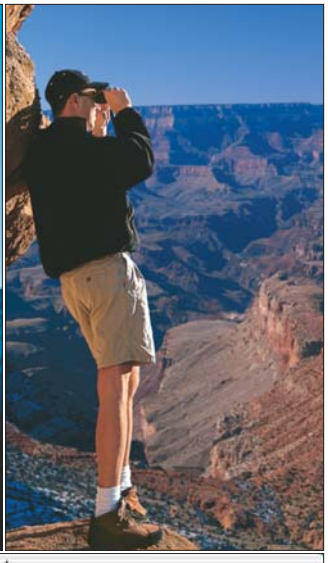
1

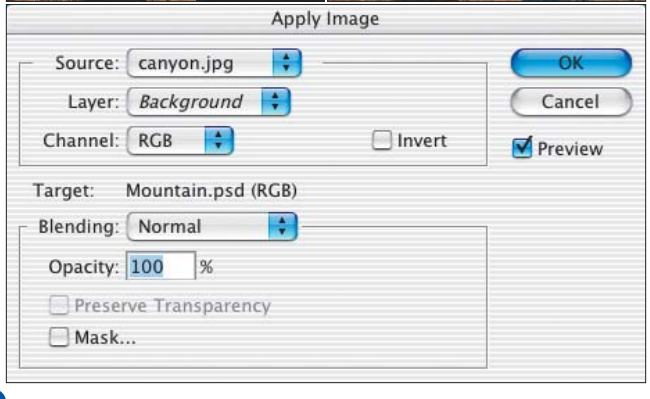
2

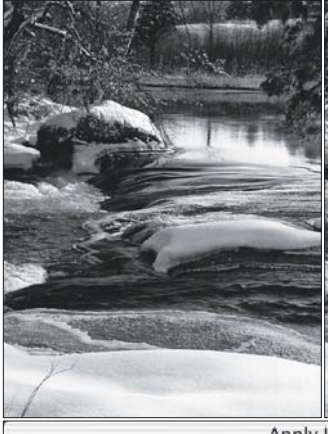
3

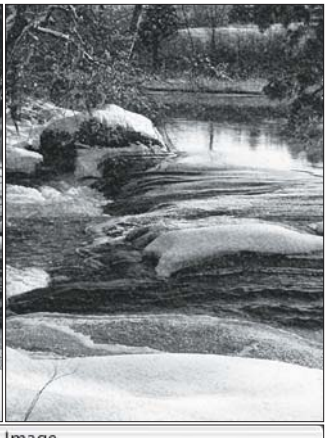

Apply Image
Source: COLORGIRL.JPG
Layer: Merged
Channel: Magenta
Invert
OK
Cancel
Preview
Target: COLORGIRL.JPG (Layer 1, CMYK)
Blending: Add
Opacity: 60 %
Scale: 1
Preserve Transparency
Offset: 50
Mask: COLORGIRL.JPG
Layer: Merged
Channel: Gray
Invert

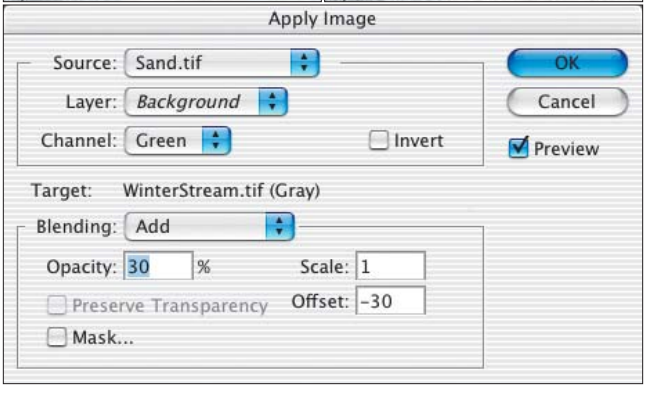





Apply Image
Source: canyon.jpg
Layer: Background
Channel: RGB
Invert
OK
Cancel
Preview
Target: Mountain.psd (RGB)
Blending: Normal
Opacity: 100 %
Preserve Transparency
Mask...






Apply Image
Source: Sand.tif
Layer: Background
Channel: Green
Invert
OK
Cancel
Preview
Target: WinterStream.tif (Gray)
Blending: Add
Opacity: 30 %
Scale: 1
Preserve Transparency
Offset: -30
Mask...

BY ROGER HUNSICKER

BRUSH INSPIRATION BACK IN

The more options designers have, the easier the task becomes of creating strong design without being consumed by the process. While most are comfortable with selectively applying filters through masks in the Layers palette, it's predictably sufficient. The History palette lets you rapidly brainstorm concepts without getting buried under a stack of layers, and the best part is how it's partnered with the history brush to bring unique designs to the surface.

DOWNLOAD "BUILDING.JPG" FROM WWW.PHOTOSHOPFIX.COM, OCTOBER 2004 ISSUE.

❶ Open "BUILDING.JPG" and apply a filter to it; Glowing Edges is a good choice here. Select the History palette, choose New Snapshot from the palette menu, and name the snapshot after the filter you used. In the History palette, you'll see the filter snapshot appear below the original image's snapshot created when you opened the image. Apply another filter, but not while the Glowing Edges state is selected. Click the BUILDING.JPG snapshot thumbnail, then apply another filter (like Radial Blur applied here). Create a snapshot for it, too.

❷ To selectively apply the filter effects, select the history brush (Y), click the original image's snapshot thumbnail which designates the image state you want affected, and click in the box to the left of the filter snapshot to designate the source. I clicked the box beside the Radial Blur snapshot after selecting the BUILDING.JPG snapshot. With the history brush, your palette is the snapshot (or any live history state). As you brush the past onto your canvas, you can even alter the filter and mix it with the present by changing the brush's Mode or Opacity. Here, I could've just painted on the image to reveal the blur, but I wanted to simulate radiant light, so I set the history brush Mode to Luminosity at 90% in the Options bar and painted with a 200-pixel brush on the sky around the buildings.

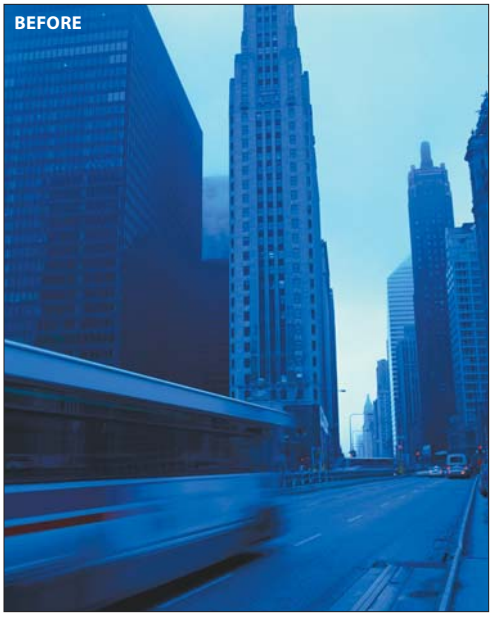
❸ To reveal another filter, simply switch the source by clicking in the box to the left of another filter snapshot: I chose Glowing Edges. To make the edges pop from the Radial Blur, I set the history brush Mode to Lighten at 65% Opacity and painted the building's edges with a small, soft brush, creating an effect that went beyond the basic appearance of the filter.

If you reveal too much of an effect with the history brush, click in the box to the left of the original image's snapshot in the History palette. Set the history brush Mode to Normal and paint at a low Opacity.

Snapshots are ideal for experimentation and quick feedback. If you want to save a selected snapshot, choose New Document from the History palette menu.

Before I decided to use Glowing Edges and Radial Blur, I experimented with several filters until I had a library of target states to paint from with the history brush in various Modes and Opacities. Here's an example.

Roger Hunsicker is advertising coordinator for Caterpillar, Inc., in Peoria, Ill., and president of Proof Positive Design Group, a web design firm.

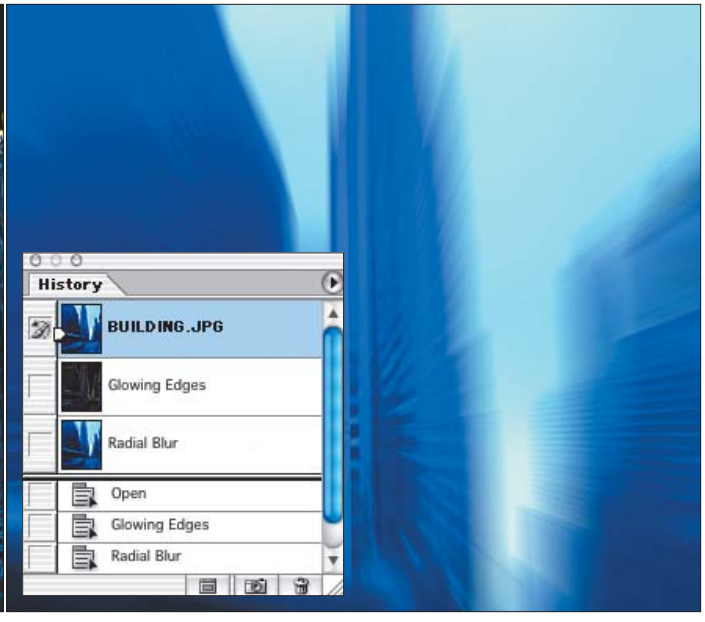


❷

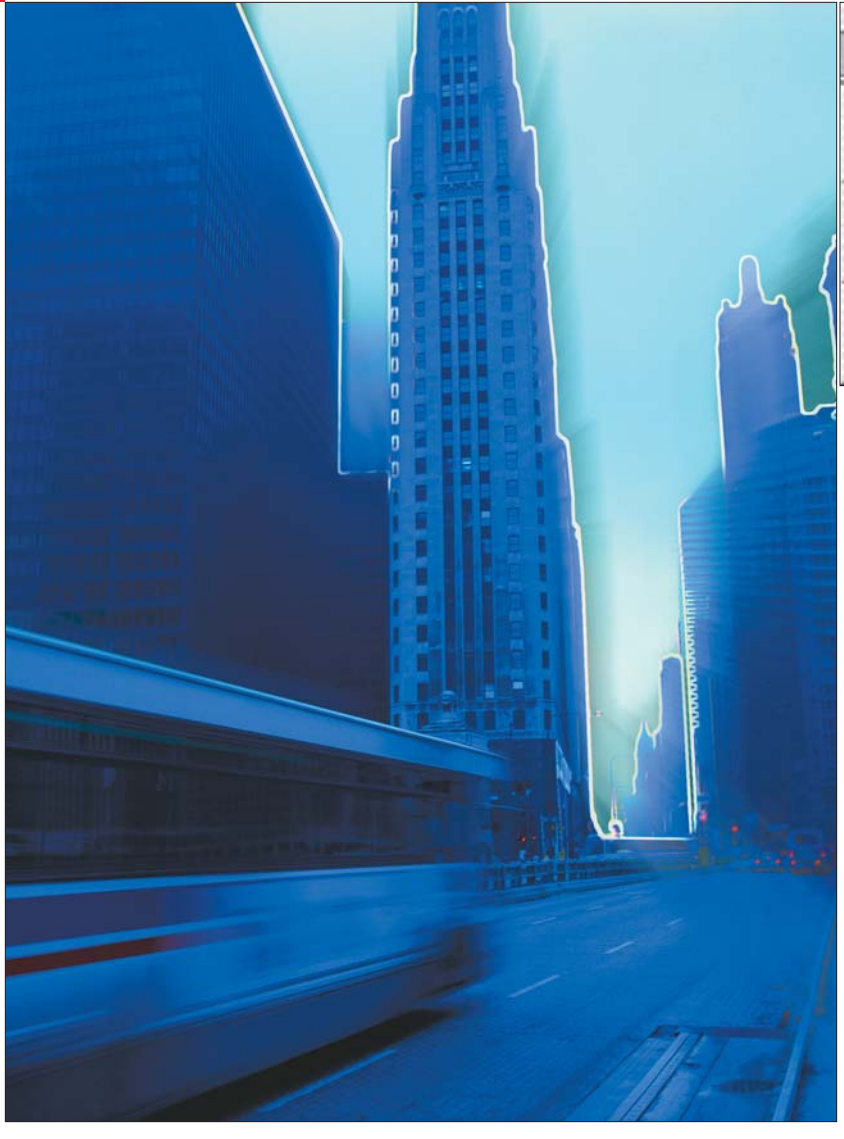
FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

1

New Snapshot
Name: Glowing Edges
From: Full Document
OK
Cancel


History
BUILDING.JPG
Glowing Edges
Radial Blur
Open
Glowing Edges
Radial Blur

3



History
BUILDING.JPG
Glowing Edges
Radial Blur

History
BUILDING..JPG
Glowing Edges
Ocean Ripple
Solarize
Lens Flare

BY DOUG NELSON

DO YOU TEND TO EXAGGERATE?

Unsharp masking is considered standard practice for sharpening a soft image. It exaggerates the edge contrast of details, but can also inappropriately exaggerate textures, faults, and other artifacts. The High Pass filter offers a more controllable alternative.

DOWNLOAD "MOUSEGIRL.JPG" FROM WWW.PHOTOSHOPFIX.COM, OCTOBER 2004 ISSUE.

1 Open "MOUSEGIRL.JPG" and save it as a Photoshop document. Create a duplicate of the background layer by pressing Command/Ctrl-J, then name the new layer "High Pass." Set the blending mode of the High Pass layer to Overlay, which temporarily increases the overall contrast of the image.

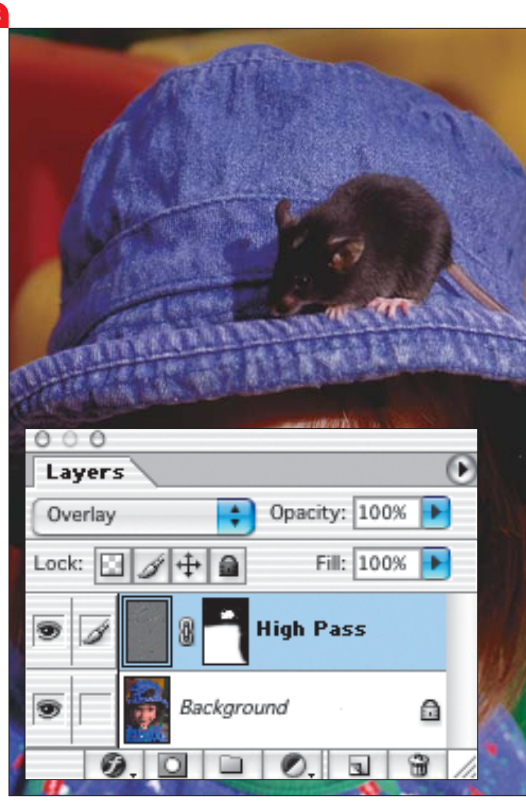
2 Select Filter > Other > High Pass and arrange the filter dialog box so you can clearly see it alongside your image; make sure the Preview option is checked, too. Now concentrate on one critical area, such as the girl's face, and reduce Radius to 0.1 pixels. Slowly drag the Radius slider toward the right and keep an eye on the image as it begins to sharpen. Zoom in and out by pressing Command/Ctrl-+ and Command/Ctrl-–. To maneuver inside the preview, click-drag while pressing Space. The High Pass dialog box preview only shows details that will be sharpened, a significant advantage over Unsharp Mask. Inspecting this allows you to avoid undesirable texture exaggeration in smooth areas like skin. Once you've found the optimal Radius, in this instance 10 pixels, click OK.

3 When you toggle the High Pass layer's visibility you can see that the girl's face looks appropriately sharpened, but her hat has been oversharpened. Add a mask and select the mask thumbnail. Hide the oversharpening by painting over the hat and background area with a soft black brush. Restore any accidentally removed sharpness, such as the mouse's fur, by painting over it with a soft white brush.

4 At this point, her shirt could use a bit more sharpening, so duplicate the High Pass layer. But this makes everything too sharp! Fix this by selecting the layer mask thumbnail and painting over everything but her shirt with a soft black brush. Even now her shirt is still a bit too sharp, so finish off by lowering the layer's Opacity. Compare your final version to the unsharpened original by Option/Alt-clicking on the background layer's visibility icon.

SHARPENING TIPS

» Determine the amount of sharpening by your print size and viewing distance.
» The smaller the final output and the closer it will be viewed, the less sharpening the image will tolerate. An image may need several sharpening passes.
» Highly textured areas such as foliage need the least sharpening, while faces need the most.
» Watch for halos. These pale outlines that trace around details are tell-tale evidence of oversharpening.



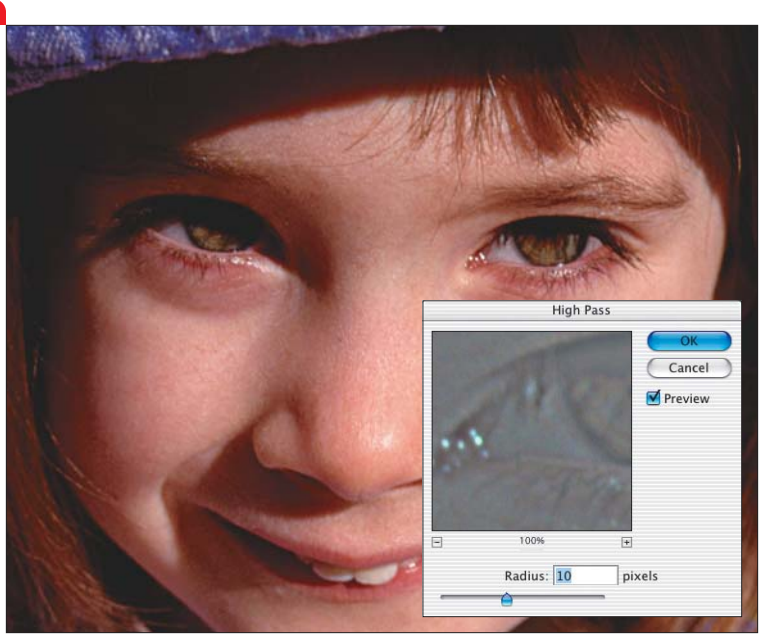
Doug Nelson is a freelance writer, technical editor, and founder of RetouchPRO.com, an online community for photo retouchers. For more information, visit www.retouchpro.com or e-mail dnelson@retouchpro.com.

FOR USERS OF PHOTOSHOP 5 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

1

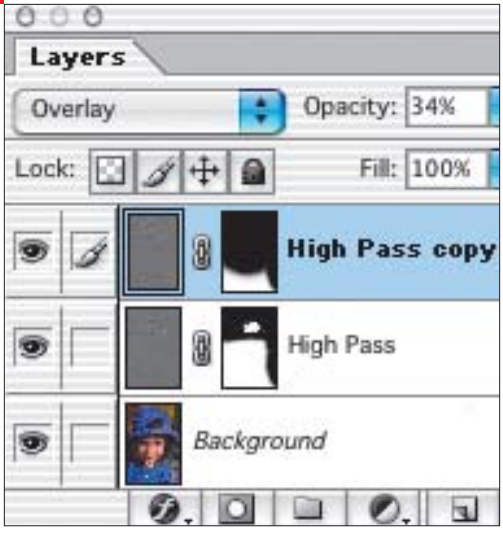
Layers
Overlay
Opacity: 100%
Lock:
Fill: 100%
High Pass
Background

2


High Pass
OK
Cancel
Preview
100%
Radius: 10 pixels

AFTER

4


Layers
Overlay
Opacity: 34%
Lock:
Fill: 100%
High Pass copy
High Pass
Background

BY JAN KABILI

GET READY FOR THE WEB

If you want web photos small enough to load quickly, yet retain the best possible image quality, it's worth taking them through the Save For Web feature. You get image previews with various optimization settings applied, options to tweak those settings, and the ability to make a photo look like it contains transparent areas when viewed on a web page background.

DOWNLOAD "TEENAGERS.PSD" FROM WWW.PHOTOSHOPFIX.COM, OCTOBER 2004 ISSUE.

FOR USERS OF PHOTOSHOP 6 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.

1. Open "TEENAGERS.PSD" or your own photo. Choose File > Save for Web and click the 4-Up tab at the top of the dialog box. You'll see your original photo in the top-left panel and three previews with various combinations of optimization settings. Each panel shows the file format and optimization settings associated with that preview, the resulting file size, and a rough estimate of download time. Click one of the previews.

Note: If you want to isolate an element of the photo, choose a method like Extract (Filter > Extract) to select and delete the area around the element, leaving transparent pixels. Save a version of the file as a layered PSD or TIFF to keep for revisions. Then follow the instructions in the sidebar to match the transparent area to your web page background.

2. In the Settings section (Preset in CS) on the right side of the dialog box, select JPEG from the Optimized file format pull-down menu. A photo optimized as a JPEG usually looks better and is smaller in file size than an optimized GIF or PNG because the JPEG format does a good job of compressing areas of continuous tone. Set Quality to Low and drag the Quality slider to the right, increasing the setting until you've reduced any artifacts (blocks of color) or banding in your selected preview to a level you like. Watch the file size beneath the preview—it increases as Quality increases. You may have to compromise, accepting some artifacts or banding as a trade-off for lower file size.

3. To reduce file size further, uncheck Progressive. Progressive allows an image to appear onscreen gradually while it's downloading, but this isn't necessary if your viewers have relatively fast internet connections. Photos that are slightly blurry usually compress to a smaller size than sharper photos, so determine if the photo can lose a little sharpness by watching your selected preview while moving the Blur slider to the right. Uncheck ICC Profile so a color profile is not embedded in your web file; it is unnecessary and inflates file size.

4. If you wish, repeat Steps 2 and 3 with another preview selected so you can compare the appearance and file size of your photo with different optimization settings. If you still need to reduce file size, consider reducing the photo's dimensions in the Image Size tab as a last resort. (It affects all the previews.) Make sure Constrain Proportions is checked. (Set Quality to Bicubic Sharper in CS.) Then reduce Width and Height, or Percent, and click Apply.

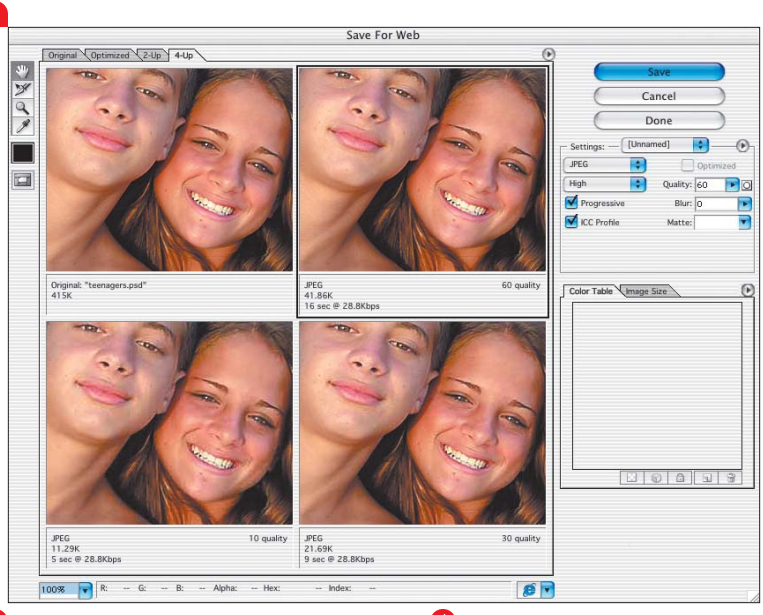
5. Select the preview you want and click Save to open the Save Optimized As dialog box. Choose Images Only from the Format pull-down menu. Click Save again to save a copy of your photo as an optimized JPEG, ready to be added to a web page in an HTML editing program.

SIMULATING TRANSPARENCY

Even if you make areas of a photo transparent, saving it as a JPEG won't preserve the transparent pixels. However, you can simulate transparency by choosing the same solid color for your web page background and photo background. (This won't work with patterned backgrounds.)

a. Optimize the image as a JPEG in the Save For Web dialog box using the method described in the tutorial.
b. Click the Matte color field to open the Color Picker, check Only Web Colors at the bottom of the dialog box, and pick a color. The color will surround the photo of your chosen preview.
c. Click the arrow at the top right of the Settings section and choose Edit Output Settings from the pull-down menu. Click the second pull-down menu in the Output Settings dialog box and choose Background. Set BG Color (Color in CS) to Matte, and click OK. This sets the web page background to the same color as the area around the photo.
d. To preview your photo against a solid color web page, choose a browser from the Select Browser pull-down menu at the bottom of the Save For Web dialog box. The preview includes information about the optimized image and temporary HTML code. Now save the optimized JPEG, following Step 5 in the tutorial.

Jan Kabili has authored six Photoshop books for web and print. She is a digital artist who has taught for Adobe, lynda.com, Total Training, and major universities. For more info, visit www.photoshopcourse.blogspot.com.


1
Save For Web
Original
Optimized
2-Up
4-Up
Save
Cancel
Done
Settings:
[Unnamed]
JPEG
Optimized
High
Quality: 60
Progressive
Blur: 0
ICC Profile
Matte:
Color Table
Image Size
Original: "teenagers.psd"
415K
JPEG
41.86K
16 sec @ 28.8Kbps
60 quality
JPEG
11.29K
5 sec @ 28.8Kbps
10 quality
JPEG
21.69K
9 sec @ 28.8Kbps
30 quality
100%
R: -- G: -- B: -- Alpha: -- Hex: -- Index: --

2
Save
Cancel
Done
Settings:
[Unnamed]
JPEG
Optimized
Low
Quality: 20
Progressive
ICC Profile
Matte:

3
Save
Cancel
Done
Settings:
JPEG Low
JPEG
Optimized
Low
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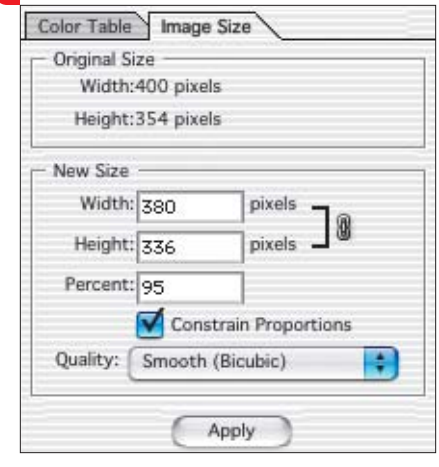
Progressive
Blur: 0.15
ICC Profile


4
Color Table
Image Size
Original Size
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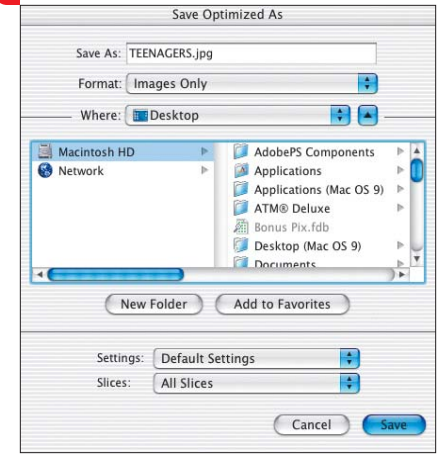
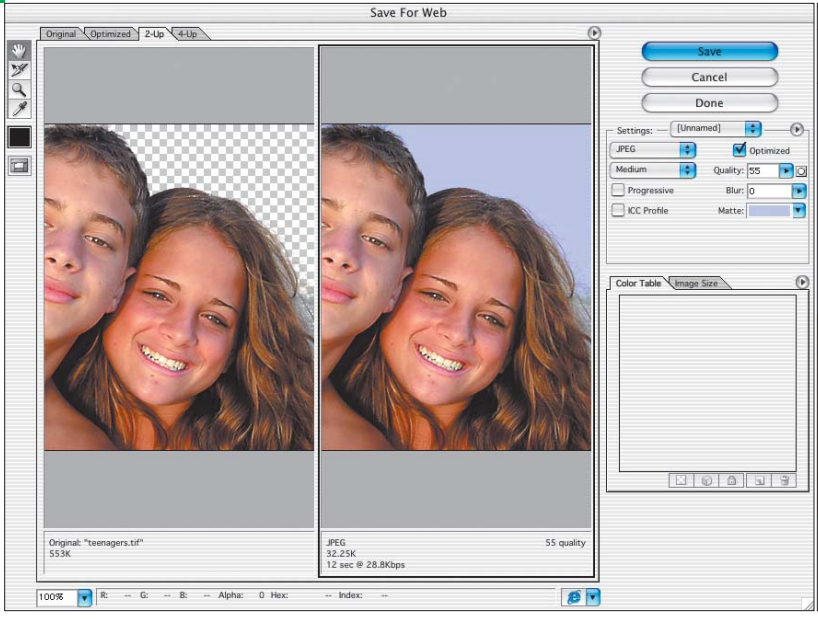
Height:354 pixels
New Size
Width: 380 pixels
Height: 336 pixels
Percent: 95
Constrain Proportions
Quality: Smooth (Bicubic)
Apply


5
Save Optimized As
Save As: TEENAGERS.jpg
Format: Images Only
Where: Desktop
Macintosh HD
Network
AdobePS Components
Applications
Applications (Mac OS 9)
ATM® Deluxe
Bonus Pix.fdb
Desktop (Mac OS 9)
Documents
New Folder
Add to Favorites
Settings: Default Settings
Slices: All Slices
Cancel
Save


Save For Web
Original
Optimized
2-Up
4-Up
Save
Cancel
Done
Settings:
[Unnamed]
JPEG
Optimized
Medium
Quality: 55
Progressive
Blur: 0
ICC Profile
Matte:
Color Table
Image Size
Original: "teenagers.tif"
553K
JPEG
32.25K
12 sec @ 28.8Kbps
55 quality
100%
R: -- G: -- B: -- Alpha: 0 Hex: -- Index: --

teenagers
Back
Forward
Stop
Refresh
Home
AutoFill
Print
Format: JPEG
Dimensions: 400w x 354h
Size: 31.96K
Settings: Quality is 55, Non-Progressive, Optimized on

BY DAVID NAGEL

TRY 'EM; YOU'LL LIKE 'EM

Quick-merge text with graphics while maintaining editability for both, reposition text on a path, modify gradients, isolate layer styles … If you aren't already familiar with these invaluable tips, you'll wonder how you ever got along without them!

IMAGE INSET

To place an image inside text, only one method keeps both elements fully editable. This technique involves using the text itself as a clipping mask for your inset image, and it's as easy as it sounds. Open your image and convert the Background to a layer if necessary (double-click the layer). Type text on a new layer and move the layer beneath the image in the Layers palette. Select the image layer and press Command/Ctrl-G. Voilà! Your image is within your text. The benefit of using this method, as opposed to a pattern overlay, is the image can be further manipulated to suit your needs. And unlike simply using a layer mask on the image, the text in this case can be edited without the need to create a new layer mask for each change.

GRADIENT FILL CLIPPING MASK

Conversely, you can use an image as a clipping mask for your text. In this case, use a Gradient Fill layer for your clipping mask to create a fading effect, such as you might get from a tabletop reflection. After creating text, create a new Gradient Fill layer (Layer > New Fill Layer > Gradient), and select the Foreground to Transparent gradient. Adjust its Angle and Scale to suit your needs. In the Layers palette, move the text layer above the Gradient Fill layer, select the text layer, and press Command/Ctrl-G. The text temporarily disappears. Select the Gradient Fill layer and trash its mask. Command/Ctrl-click the text layer, and click the Add a mask icon at the bottom of the Layers palette.

MOVABLE TYPE (ON A PATH)

Here's a good one for CS users. Most of the parameters of creating text on a path (make path with pen tool; click on path with type tool) behave just like regular text. You can edit the typeface, characters, size, etc., using normal means. But what if you want to change the position of the text without altering the path itself? Maybe you want to rotate the text around a curve or move it to the inside of a circle. In order to move the text, you need to use the path selection tool (stored with the direct selection tool). Position the tool at the start of your text so the I-beam cursor shows a black arrow on either side. When the arrow points to the right, click and drag to move the starting position of the text. When it points to the left, click and drag to move the ending position of the text. Also, if you click and drag the cursor to the inside of your path, it will pull the text to the inside of the shape. Drag the cursor back out, and the text follows suit.

BONUS TIPS

» Select or Deselect Text

You can highlight the text on any type layer by double-clicking its icon in the Layers palette. The Type tool automatically activates. To deselect text and return to your previous tool, click the active type layer once.

» Add To or Subtract From a Selection

Add to a selection by pressing Shift-Command/Ctrl and clicking on another layer in the Layers palette. Subtract from a selection using Option-Command (Alt-Control) and clicking on a layer.

» Copy Without Merging

You can easily make and copy a selection that includes the effects and elements of multiple layers without needing to merge the layers first. Make your selection and press Shift-Command/Ctrl-C. The contents will be copied as if they were merged and will retain transparency; then just Paste.

» Edit Gradients

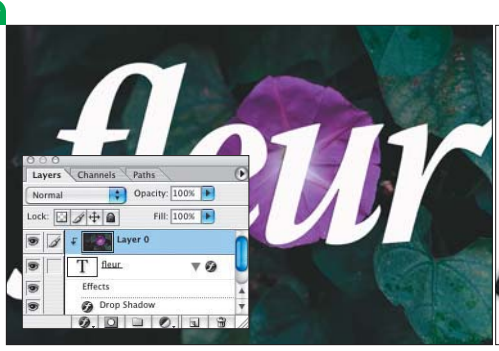
If you're working with editable gradients (such as a Gradient Fill layer), you can modify the gradient by double-clicking it in the Layers palette. For intensive editing, such as adding colors or changing the position of gradient stops, click the Gradient color field (rather than the pull-down menu) in the Gradient Fill dialog box. This opens up a separate dialog box called the Gradient Editor.

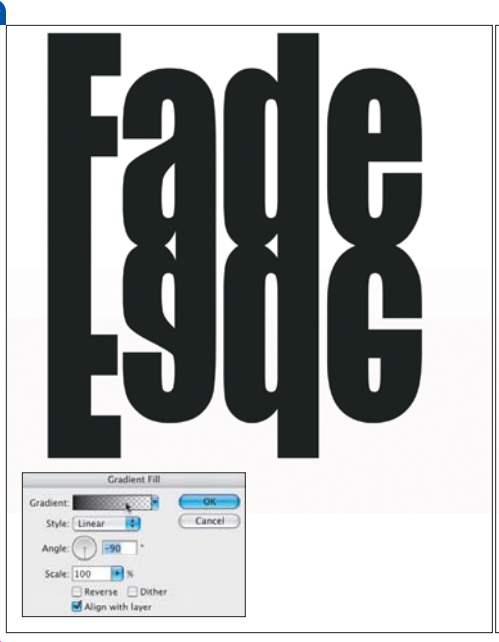
» Convert Layer Styles to Layers

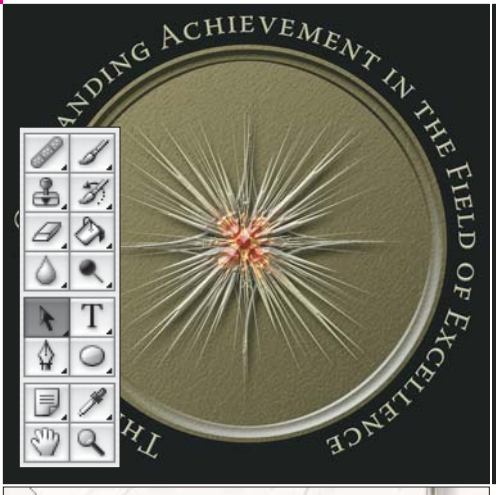
If you've applied Layer Styles to a layer, you can move the effects into separate layers for further manipulation (for example, to add perspective to a drop shadow). Control/Right-click on one of the effects in your layer, and choose Create Layer. Or choose Layer > Layer Style > Create Layer.

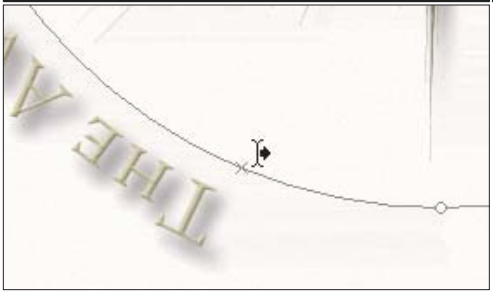
David Nagel is the executive editor of *Creative Mac*, an online publication for professionals in creative production, including design, video, animation, and multimedia authoring. For more information, visit www.creativemac.com.

FOR USERS OF PHOTOSHOP 6 AND LATER EXCEPT 3RD TIP. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP 7.









PHOTOSHOP FiX

Photoshop Fix (ISSN 1548-0399) is published monthly by Dynamic Graphics Group, 6000 North Forest Park Drive, Peoria, IL, 61614-3592, 309.688.8800, Fax: 309.688.8515, for $110 per year in the U.S., $127.33 USD per year in Canada. October 2004, Volume 1, Number 6. Canadian GST Account No. 125145193. Application to mail at Periodicals postage rates is pending at Peoria, IL, and additional mailing offices. Postmaster: Send change of address forms to *Photoshop Fix*, P.O. Box 9035, Maple Shade, N.J., 08052-9639.

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- Omar Wasow, commentator on new media and the new economy, will discuss the latest technological advancements shaping the photographic industry.
- Seth Godin, marketing expert and author of *Free Prize Inside* and *Purple Cow*, will describe how photographers "can increase business by doing something remarkable."
- *Adweek*'s Barbara Lippert will offer her take on current advertising photography trends and assess 2004's interesting ad moments.

Special events:

- Moderator Peter Howe will lead a panel of seven photographers as they discuss the impact of photojournalism in an era of cable television and the internet.
- Fine art and documentary photographer Joel Meyerowitz will share his views on the state of high-quality inkjet printing and how it affects workflow.

Expo features more than 200 companies with demonstrations of digital and traditional products. The show floor also presents photography galleries and the Hands-on Learning Lab allows you to pose questions to experts who will demonstrate the answers. The Studio Makeover area will be a conversion of photographer Joe McNally's studio into a state-of-the-art digital facility.

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- Watermark images easily for mass processing, stock photography, and online portfolios.
- Use Layer Styles to enhance a soft focus effect.
- Composite beyond the Layers palette.

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